

Toronto has affectionately been referred to as "the City of Neighbourhoods." The City has succeeded in maintaining livable communities, despite rapid urban development. The quality and variety of Toronto's neighbourhoods are due in no small part to the efforts of resident and ratepayers associations that have played a major role in shaping the City. The Archives eagerly seeks the records of such groups. Special Collections includes those of the Toronto Island Residents Association (SC 51), the Deer Park Residents Association (SC 52), the Annex Residents Association (SC 82), the Swansea Ratepayers Association (SC 73), as well as the records of the Confederation of Residents and Ratepayers Associations (SC 6), a City-wide umbrella organization that played a critical role in the evolution of Toronto's Official Plan. Resident and ratepayers' holdings provide a valuable overview of the experience of urban growth that has taken place in Toronto over the last two decades. They also shed light on the facets that make these communities unique.

A significant group of Special Collections are those originating from organizations involved in researching municipal policy issues. Such organizations have played an active and important role in defining urban problems and in helping to shape the direction of public policy. Most prominent among these was the Bureau of Municipal Research (SC 3). From 1914 until its dissolution in 1983, it regularly published reports on social concerns and municipal administration. Subjects covered in this collection range from housing and tax assessment to electoral procedure and the organization of the municipal civil service.

An equally significant collection is that of the Social Planning Council of Metropolitan Toronto (SC 40). This agency has been involved in researching and developing policy for social problems and community services since 1937, when it was established as the Welfare Council of Toronto. The voluminous files contained in the collection trace the evolution of welfare and social services in Toronto. Its large number of reports address subjects such as housing, immigration, welfare assistance, health, property tax assessment and the funding of neighbourhood services.

Space permits only the mention of a small part of the holdings that make up Special Collections. This body of material contains a bounty of information on a universe of related topics. It is a true asset to those interested in exploring the social and political history of the City.

FINE ART COLLECTION

The collecting and exhibiting of paintings is a long-standing tradition at the City of Toronto. City Council played an active role in promoting fine art as early as 1847, when the *Toronto Society of Arts* held its first annual exhibition in the old City Hall at King and Jarvis streets.

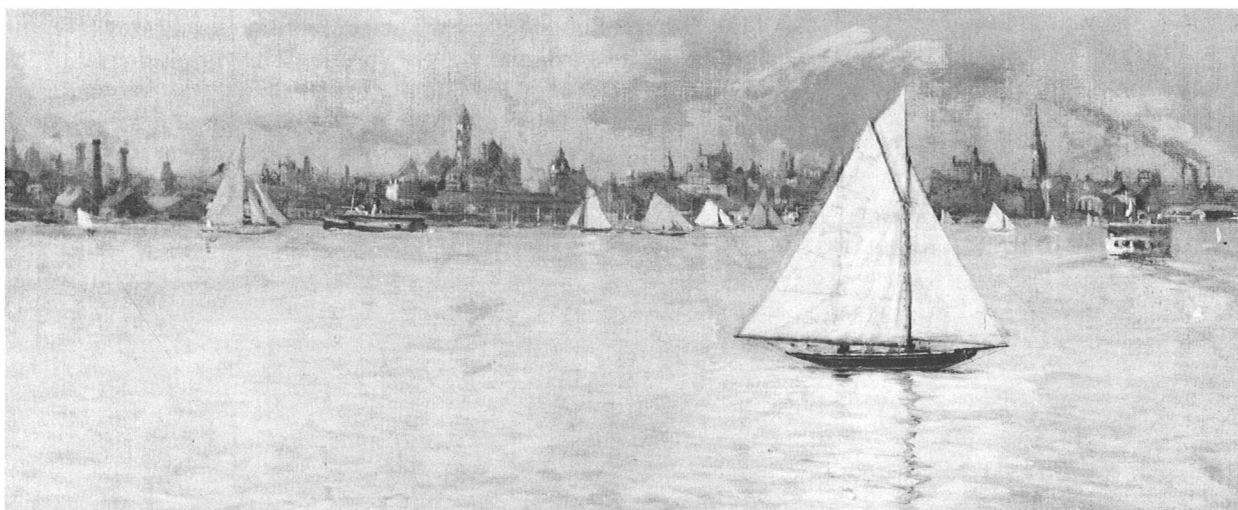
The City purchased its first painting in 1851, when Council sponsored a competition in conjunction with the annual art exhibition at the Toronto Mechanics' Institute, predecessor of the Toronto Public Library. The competition's goal was to acquire the best original view of Toronto. The winning submission by George F. Price (active 1850-52) was awarded 25 pounds in prize money, and purchased by the City for an additional 15 pounds.

*"T" is for Island Ferry, 1983, Allan Moak,
acrylic on canvas, 60.8 × 71.5, purchase, 1983*



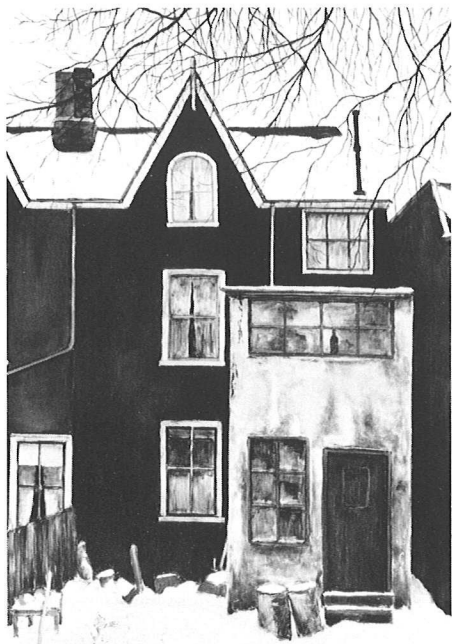
Council further demonstrated its appreciation of fine art in 1856, when noted Toronto artist William Armstrong (1822-1914) was commissioned "...to make an accurate painting of the City, the same to be taken from some point upon the Peninsula and to give to the Council fifty lithograph views with the painting for the sum of 30 pounds." Topographical views of North American cities were very much in vogue during this period of industrial and mercantile growth. Toronto's pictorial prints, which were intended for distribution, reflected an outpouring of civic pride and promotional spirit.

In addition to views of Toronto, portraits have always been an important part of the City's fine art collection. The *Portrait of George Gurnett* by Paul Kane (1810-1871), purchased in 1868 to hang in the Council Chamber, was the first of many mayoral likenesses the City acquired.



Although Council played a considerable role as a patron of the arts throughout the 19th century, private donors have provided many of the collection's finest pieces. In 1855, near the end of his term as mayor, George W. Allan presented the City with a life-size portrait of Queen Victoria by George Berthon (1806-1892), one of Toronto's foremost portrait painters. This magnificent painting graced the Council Chambers of the Front Street City Hall (1845-1899) and Old City Hall (1899-1965) for more than a century.

Toronto Skyline, 1899, Owen Staples, oil on canvas, 41.2 × 97.0. Gift of K. Thomson, 1984



Behind Sullivan Street, 1967, Albert Franck (1899-1973), oil on Masonite, 92.0 × 61.5.
Gift of Mrs. Florence Vale Franck, 1985

By the turn of the century, when Council vacated the Front Street City Hall for the City Hall at Queen and Bay streets, the City's fine art collection included 18 major paintings. The collection was transferred to the new municipal offices, where the paintings were hung in the Council Chamber and corridors.

The need to decorate Toronto's large municipal building led to the addition of several large canvases. In 1899, William Davies presented Council with the painting, *Evening in the Glacier Range, New Zealand*, by William Wadham. It was hoped that others would follow suit by contributing paintings to form a civic art gallery. Other panoramic views, including three paintings of Canada's Rocky Mountains by William Brymner (1855-1925) and *The Reaper's Joy* by Paul Peel (1860-1892) were welcome additions to the collection, which until then consisted primarily of civic portraits and Toronto views.

The scope of the collection expanded between the years 1902 and 1910, when 27 paintings were presented to Council by the Industrial Exhibition Association (today's Canadian National Exhibition). Historical and landscape paintings by noted artists such as J.W. Beatty (1869-1941), R.F. Gagen (1847-1926) and C.W. Jefferys (1869-1951), were purchased by the Association from exhibitions organized by the Ontario Society of Artists.

During the first decade of the 1900s, Council's patronage of the arts extended to several of the City's prominent artists, who were commissioned to paint portraits of Toronto's earlier mayors. This attempt to foster an awareness of the City's political heritage resulted in the acquisition of several portraits, including a J.W.L. Forster (1850-1938) painting of Toronto's second mayor, Robert B. Sullivan. Unfortunately, the scheme was short-lived, and although the idea was reintroduced in 1930, the City is still without a complete set of mayoral oil portraits.

Between 1905 and 1914, the walls of City Hall were further enhanced by John Ross Robertson's generous presentation of 13 panoramic historical views of Toronto as it appeared from 1793 until 1908. With strict adherence to authentic detail, these large murals were painted by leading academic artists of the day, including Sir Edmund Wyly Grier (1862-1957), Owen P. Staples (1866-1949) and F.S. Challener (1869-1959). Throughout the first half of the 20th century, the City's fine art collection grew

substantially with the addition of more than 50 portraits of civic officials. These portraits hung in the corridors of City Hall, which began to be referred to as "The Rogues' Gallery."

With the move in 1965 to the new City Hall, the fine art collection, which by now included more than 120 works, was left behind in Old City Hall. Those paintings not left hanging were either stored in the attic and basement, or were loaned to various Toronto institutions.

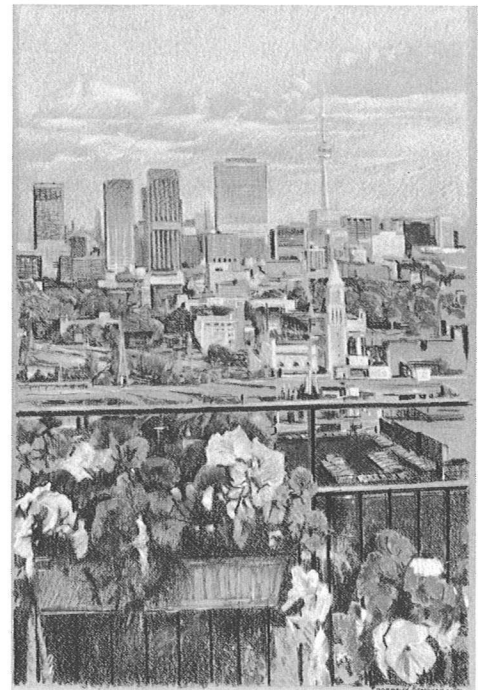
Following a decade of neglect that resulted in the accelerated deterioration of many paintings due to vandalism and improper storage, positive steps were taken by Council to preserve the collection. The City's 120-year commitment to collecting and displaying works of art was formalized in 1974 by designating the Records and Archives Division of the Department of City Clerk as the official custodian of the collection. A fine art archivist was then hired to compile an inventory and to assess the condition of the paintings.

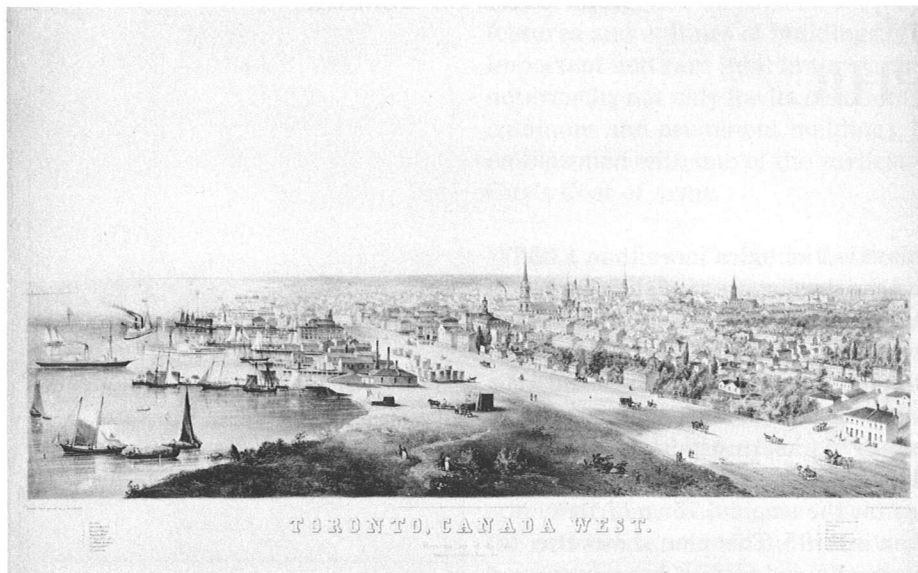
After a thorough evaluation, Council approved a report presented by the City Archivist recommending a policy to guide the conservation and future development of the collection. Purchases of paintings, along with other collections in the Archives, including photographs, documents, artifacts and maps, would be based on their merit to document the historical, cultural, social or physical development of Toronto. By considering art as a form of documentation, the fine art collection became part of the overall Archives' mandate to preserve and exhibit materials of significance to the City.

Until the establishment of a formal acquisition policy, the collection of art by the City was one of a gradual accumulation of paintings from various sources. This resulted in an eclectic collection varying in subject matter and quality. However, with the addition of funds provided by Council in 1977 to purchase fine art, the collection has grown in accordance with its specialized mandate. The City has not only acquired notable historical pieces, but has also purchased contemporary interpretations of the City by new and established artists.

Donations continue to enrich the collection, including early views of the City as well as recent works, those created by visiting Dutch artists participating in the Albert Franck Artist Exchange Programme, for example.

Mid-Toronto Towers, Dorothy Denovan, pastel on paper, 66.0 × 43.2, purchase, 1979.





Toronto, Canada West, 1854, Edwin Whitefield,
lithograph on paper, 51.5 × 91.0, purchase,
1982

It should be noted that not all works in the collection are documentary. In 1969, City Council established an Art Advisory Committee, whose various duties include the acquisition and installation of contemporary Canadian art in the current City Hall. Thirty works were purchased under the Committee's auspices, including several abstract prints and paintings.

With the restoration and development of the fine art collection, it became clear that the Archives needed a permanent storage and exhibition facility to share this major cultural asset with the City's residents and visitors. Recognizing the importance of increased public accessibility to all of the archival collections, Council created The Market Gallery, which opened in March of 1979. The main exhibition space is the former council chamber, the very room in which Council began Toronto's art collection, almost 150 years ago.

The City's art collection is also on display in public areas and offices in the current City Hall. Another ongoing programme to facilitate viewing of the collection is the availability of photographic reproductions of the fine art holdings.

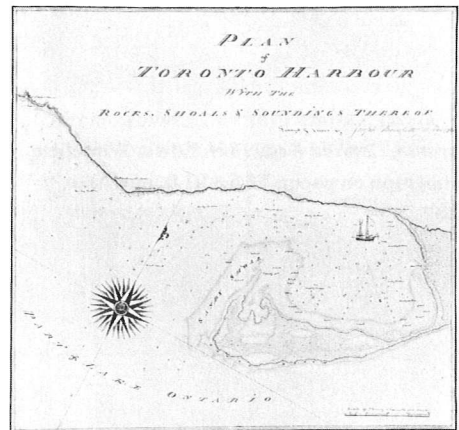
The City's Fine Art Collection continues to grow. At present, it numbers more than twelve hundred paintings, watercolours, drawings, prints and sculptures.

CARTOGRAPHIC RECORDS

The Cartographic Records Collection includes more than 1,000 maps that can be used to trace the development of the City from its founding in 1793 to the present. During this time, Toronto has grown from a one-mile-square garrison town nestled between Yonge Street and the Don River, into a modern city of 39 square miles, consisting of more than 600 miles of streets and a complex network of sewers, water works, transportation and other public services. Maps documenting aspects of Toronto's character date from the survey for the original Town of York, carried out by Alexander Aitken in 1793. This plan shows the original grid pattern for the town site and parklot boundaries that ultimately evolved into Toronto's major streets running north from Lake Ontario.

By the time of its incorporation in 1834, Toronto had already grown beyond the limits of the original town site. This growth continued unabridged as the City became a major commercial and transportation centre. Public land surveyors such as James Cane and Sir Sandford Fleming, among others, documented the

Plan of Toronto Harbour..., Joseph Bouchette, 1792, manuscript on paper, 51.0 × 53.4, CRC 520



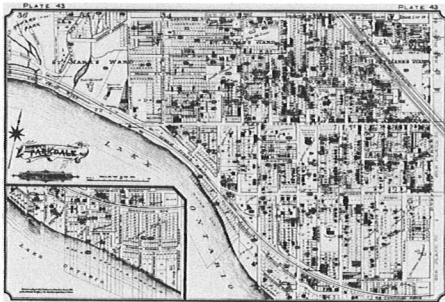
Plan of the City of Toronto, Proposed Intercepting Sewers and Outfall. City Engineer's Office, 1889, lithograph, 63.8 × 101.2, CRC 172



City's emergence through street plans that include topographical features and outlines of buildings. The 1842 Cane map, an important and rare item in the Archives' collection, is noteworthy not only for its excellent detail which shows parks, commons and prominent buildings, but also for being emblazoned with one of the earliest-known reproductions of the City's Coat of Arms.

While a number of maps in the Archives' collection have been acquired by purchase or donation from private sources, the overwhelming bulk of the holdings consists of documents produced as part of the ongoing process of municipal administration. Primary responsibility for the production of maps resided with the City Surveyor. Beginning in the mid-19th century, general surveys of the City were regularly carried out and specialized maps were produced relating to aspects of civic administration. These cover such topics as the development of the network of sewers and waterworks, expansion of the City's boundaries and the changing form of the waterfront.

*Atlas of the City of Toronto, Formerly
Parkdale, Chas. E. Goad, 1890, lithograph,
47.0 x 70.0, SC 65*



Maps in the collection from the 20th century are produced primarily by the City's Planning and Development Department, which incorporated the map-making functions of the City Surveyor's Office, and the Public Works Department, which succeeded the Office of the City Engineer. Other maps come from the Toronto Transit Commission, the Toronto Harbour Commission and a variety of commercial and community sources.

An important group of maps are those that resulted from the activities of various planning committees. These groups produced major schemes for street development in 1929 and 1930, and a variety of other maps that examine land use, housing vacancies, population and employment.

The Cartographic Records Collection is frequently used by researchers to examine the historical development of Toronto's neighbourhoods. The Archives maintains a collection of fire insurance atlases that cover the 1880-to-1964-period. Produced by Charles E. Goad and later by the Underwriter's Insurance Survey of Canada, these plans show the form of all buildings coloured to denote primary building material. They are a valuable resource for examining urban change.

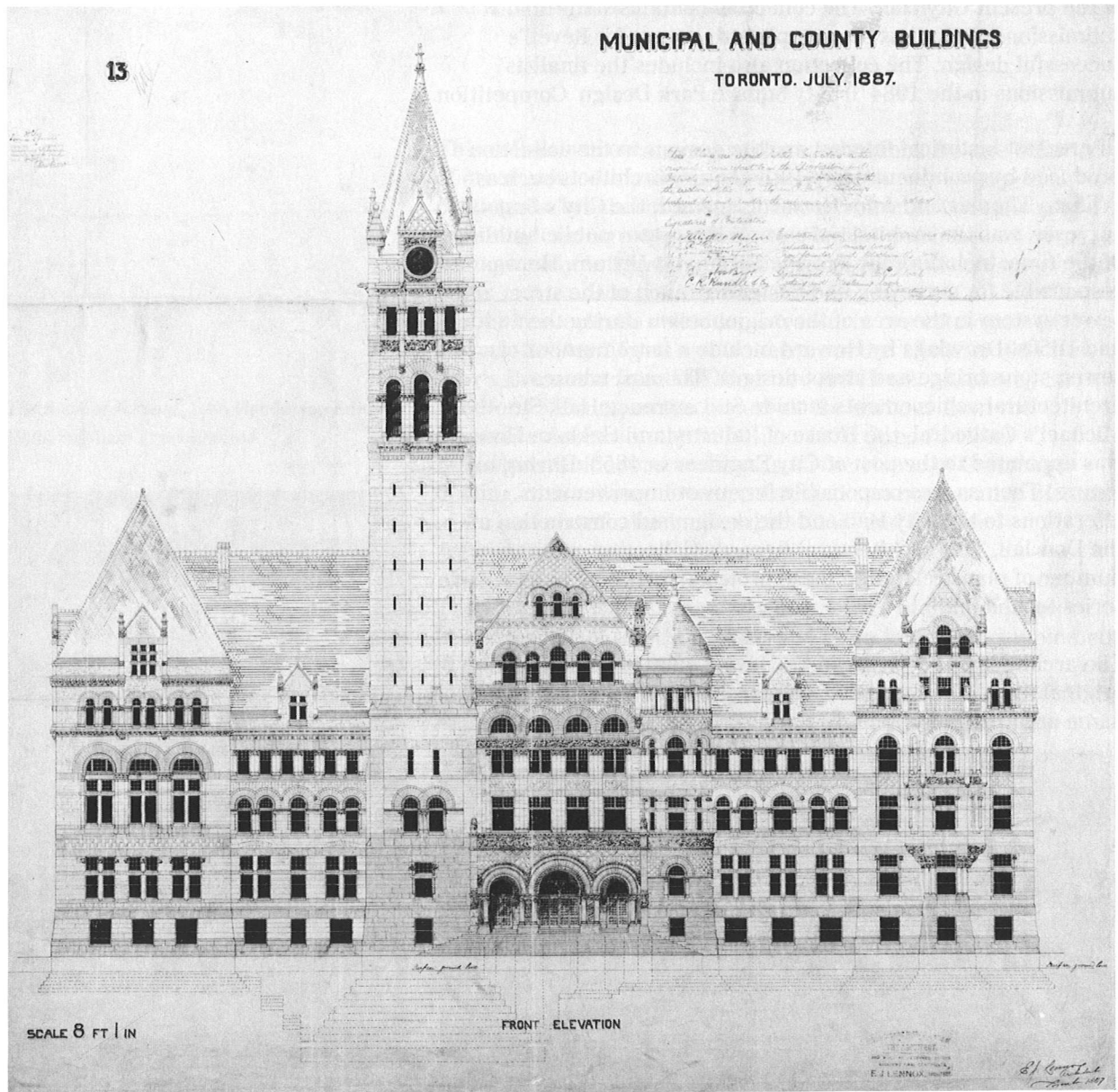
ARCHITECTURAL RECORDS

The Architectural Records Collection consists of more than 700 drawings, spanning the period from 1840 to the present. The designs exist as original drawings on linen or paper and as reproductions in photographic or blueprint form. The collection is grouped into three main categories: building plans, landscape drawings and engineering designs. A wide variety of buildings are documented, including bathhouses, jails, firehalls, police stations, markets, hospitals, housing projects, office buildings and, of course, the City's two landmark municipal buildings, E.J. Lennox's Romanesque Old City Hall and Viljo Revell's monumental City Hall. Most of the landscape drawings originated in the City's Parks and Recreation Department. They show pathways and tree planting plans for approximately 150 parks at various points in their development. Engineering plans document bridges, incinerators and other garbage disposal facilities, water filtration plants, and sewage systems.

While the majority of this collection relates to projects carried out by City departments, a number of historically significant plans have been obtained from sources outside City Hall. Included in the latter are the designs for Massey Hall, the magnificent Lieutenant-Governor's residence at Chorley Park, Casa Loma and Eden Smith's radical design for working-class housing commissioned by the Toronto Housing Company.

Historically, City buildings were designed by the City Architect's Office, which was also responsible for the enforcement of the City's building standards by-laws. From its beginnings, the Office regularly produced detailed drawings of municipal buildings. In 1914, following a judicial investigation into the Office, City Architect's staff began to document various private buildings as well. Between 1914 and 1915, sketches of the interiors of a large number of Toronto churches, theatres and movie houses were rendered. This legacy of drawings, accessible through the Archives' collection, includes most major downtown churches of the day, and more than 90 theatres located throughout the City.

Municipal and County Buildings, Toronto, July, 1887, Front Elevation, E.J. Lennox, Architect, ink and watercolour on linen, 116.0 × 109.0, PT 365 C 13





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